USC Iovine and Young Academy
Arts, Technology and the Business of Innovation

ACAD 450:
Industry and Impact Project:
Iovine and Young Hall Innovation Space & 3rd Floor
Units: 2
Spring 2024 – Friday – 10:00am-12:50pm

Location: IYH 212/213
*Course will be delivered as a hybrid offering BOTH online live,
and in-person on campus to best suit course and student needs.
Students must gain approval for online attendance in advance.

Instructors: Davina Wolter & Michael Kanazawa
Office: IYH Faculty Suite & via Zoom appointment
Office Hours: By appointment; (standing hours posted weekly via course Slack channel)
Contact Info: dwolter@usc.edu ; (preferred contact via Slack DM)
          kanazawa@usc.edu ; (preferred contact via Slack DM)

IT Help: https://uscedu.sharepoint.com/sites/IYAStudent/SitePages/IT-Resources.aspx
Hours of Service: 8:30 a.m. – 6:30 p.m.
Contact Info: iyahelp@usc.edu

Course Description

Help define and design the future of the third floor of USC's Iovine and Young Hall. Innovation thrives in places designed for creativity, immersive exploration into future concepts, and collaborative workspaces. This spring, join us as we embark on a journey of research, experimentation, and applied study to create concepts and recommendations for the third floor.

This course provides students with an overview of collaborative design theories, processes, problem-solving methodologies, and environmental design for maker spaces. In conjunction with multidisciplinary perspectives, design as a practice can be used to create critical insights, and solutions to virtually any challenge. Students will learn from and be inspired by design solutions of the past to create innovative solutions to everyday challenges.

Through lectures, case studies, readings, research assignments and projects, discussions, and class practice exercises; students will acquire applicable skills for contemporary problem–solving for environmental and collaborative design.

The course will cover a range of design disciplines and perspectives, with an emphasis on product innovation for innovation spaces employing human-centered design and design strategy tactics.

Learning Objectives and Outcomes

Learn about live and digital experience design in practice, including generating community relevancy, creating authentic engagement of local audience groups, and physical and digital engagement strategies.

1. Understand how to create unique, content driven experience for a specific client and associated collaborators
2. Define new connections between the industry, emerging technologies, and education
3. Know and apply design-based problem-solving methodologies as challenge-based learning
4. Be confident realizing community education for innovation
5. Learn the dynamics of social interactions created by immersive environments

Prerequisite(s): None
Co-Requisite(s): None
Concurrent Enrollment: None
Recommended Preparation: None

Course Notes

The course will cover a range of deliverable types. Some are graded, according to a supplied assignment rubric; others are credit/no credit. All assignments will be shared ahead of time in class, and will be discussed to address outstanding questions. Blackboard and Slack will be implemented for notifications, posted weekly office hours, group messaging, submission URLs, and grading. Google Drive will house all relevant resources and be the repository for assignment work product.

Students are responsible for all readings, and assignments; to include: homework, in-class work, lectures, discussion, presentations, and participation. This course is a lecture, discussion, and making class. While planning work, research and analysis will be required.

Technological Proficiency and Hardware/Software Required

- Laptop computer with authorized installations of the following software:
  - Adobe Creative Suite (Photoshop, Illustrator, InDesign)
  - 2D or 3D application, of your choosing, to visualize your solutions. Must be able to both render and create preliminary technical drawings of solutions

HOW TO PURCHASE SOFTWARE AT THE DISCOUNTED ACADEMY RATE

The following software are available for purchase online at the Iovine and Young Academy discounted rate:

Software	IYA Short-Term License at USC Bookstore
Adobe Creative Cloud	$70 2023–2024 annual license (active through July 2023)
Apple Logic Pro	$35 semester licenses
SolidWorks	$35 semester license
Apple Final Cut Pro	$35 semester license

To purchase:
- Visit: https://commerce.cashnet.com/IOVINE
- Select the software license(s) you would like to purchase by clicking "View Details" or the software title, and make your purchase.
- You will receive an order confirmation receipt at the email address you provided.
- You will be notified by email when the software license has been activated.

If you have any questions about this process, please do not hesitate to contact Academy IT Support at iyahelp@usc.edu.

Required Readings and Supplementary Materials

- Regular access to computer, color printer, and copier
- Notebook/Sketchbook
- Project materials to be purchased at the student's selection on a per project basis.
- Portable storage device or digital storage device, or cloud-based storage required. It is the student's responsibility to BACK EVERYTHING UP, losing work is not an acceptable excuse for missing work. It cannot be emphasized enough that you should have a reliable backup arrangement, and process material to outline your work.

- **Optional Maker Kit Resource:**
  - Available through Iovine and Young Academy student services and posted to course slack channel. (Required for week 2 of course and beyond.)

Participation

Participation grades are determined by a student's interaction with both the course material as lecture content, and practice activities and projects. Students will also be evaluated on their ability to create and sustain provocative, insightful, and relevant discussion of the course material with their peers and the instructor. If a student is absent, there is no opportunity to be evaluated on participation for that day's work.

Grading Breakdown

Assignment	Points	% of Grade
Participation	100	10%
Market Scan Project	250	25%
Research Project - Midterm	300	30%
Final Presentation and Deliverables	350	35%
TOTAL	1000	100%

Grading Scale
Grades will be determined using the following scale:

A: (95-100%) A-: (90-94%)
EXCELLENT – Means that your work is excellent. You have a thorough understanding of the course content, theories and the ideas presented in lectures and readings. Your grades on all your assignments, attendance and participation are consistently excellent. You are engaged and actively participate in discussions and with the assignments. All of your assignments are thoroughly researched and turned in on time. You consistently demonstrate a high level of comprehension in your discussions and through your assignments.

B+: (87-89%) B: (83-86%) B-: (80-83%)
GOOD – Means that your work is good, and you demonstrate an above average understanding of the course content. Your grades on all your assignments, attendance and participation are consistently good or excellent. Ideas presented in class are understood and is reflected in your assignments. Your concepts are good, if not excellent, and you are usually able to bring them to life visually as needed.

C+: (77-79%) C: (73-76%) C-: (70-73%)
AVERAGE – Means that your work, attendance, and participation are fair (average). You understand some of the ideas, themes and concepts presented in class. Your attendance and participation are average. Your performance in critiques is average.

D+: (67-69%) D: (60-66%)
BELOW AVERAGE – Means that your work was below average. You did not understand most of the ideas presented in class and did not adequately demonstrate comprehension in your assignments. Assignments were routinely not turned in or turned in on time. Your assignments are mediocre or poor and you were not able to communicate comprehension. Your attendance and participation were poor.

F: (0-59%)
FAILING – Means that your work was poor or missing. You didn't understand the majority of the ideas presented in class and it is reflected in your work. Your concepts and ideas were poor or lacking and/or your work was not turned in. You did not attend and participate enough to pass.

Assignment Rubrics

Student work will be assessed based on the following criteria:
- Level of execution on assignments.
- Degree of complexity of the assignment goal.
- Innovative application of tools and concepts.
- Knowledgeable integration of relevant course material used to create design solution.
- Thorough display of student's strategy in creating and executing their solutions.

A guiding rubric will be provided for each project in course lecture materials at the start of each assignment. Students are encouraged to seek clarification and check in regarding their solutions prior to deadlines.

Assignment Submission Policy

Assignments must be submitted to the google drive, AND as a URL submission to Blackboard, <u>in advance</u> of the class due. Assignments submitted late will be accepted but will incur the following grade penalties:
- 24 hours after deadline is a 10% deduction
- 24-48 hours after the deadline is a 20% deduction
- 48 hours to 3 days late is a 50% deduction.
- Submissions more than 3 days late will receive NO CREDIT, unless approved in advance by the instructor.

Please note deliverable criteria as sighted on each assignment rubric (as shared in class and course materials), as deductions will be incurred by inaccurate submission processes.

Correcting a Grading Error or Disputing a Grade
If you don't inform the instructor of missing or incorrect grades within two weeks of those grades being posted, the grades will be assumed correct. Do not wait until the semester's end to check or appeal any grades. If you feel a grade merits re-evaluation, you are encouraged, within one week of the instructor providing a grade and initial feedback, to send the instructor a memo in which you request reconsideration. The memo should include a thoughtful and professional explanation of your concerns. Be aware that the re-evaluation process can result in three types of grade adjustments: positive, none, or negative. (Note: Complaints on the date of a graded assignment's return to you will not be addressed; it is essential to wait one full day prior to raising a concern.)

Grading Timeline
Grades for each assignment to be shared within 2-3 weeks of submission. Grading notifications will go out via Blackboard system in RESPONSE to URL submissions on Blackboard.

Students are welcomed, and encouraged, to check in at any time regarding their standing in the class.

Course Hours
This 4-unit course requires 3000 minutes of instructional time per semester, which equals 340 minutes of instructional time each week. In addition, it is expected that students will work, on average, an additional 720 minutes per week outside of class — on readings/viewings, homework assignments, field experiences, and individual or team projects.

Course Attendance Policy

The Academy maintains rigorous academic standards for its students and **on-time attendance** at all class meetings is expected. Each student will be allowed two excused absences over the course of the semester for which no explanation is required. Students are admonished to not waste excused absences on non-critical issues, and to use them carefully for illness or other issues that may arise unexpectedly. Except in the case of prolonged illness or other serious issue (see below), no additional absences will be excused. Each unexcused absence will result in the lowering of the final grade by ⅓ of a grade (e.g., an A will be lowered to A-, and A- will be lowered to a B+, etc.). In addition, being tardy to class will count as one-third of an absence. Three tardies will equal a full course absence.

An established pattern of tardy and/or disruptive behavior may result in being asked to leave the class for that day, generating a full absence.

Attendance will be taken at the beginning of each class. It is your responsibility to ensure your attendance is recorded at the start of each class.

If you are sick, please notify the instructor in ADVANCE of the class period.

In the event of online classes, you are required to submit a chat text entry (or similar) to record your attendance in class.

If you are more than 15 mins late for a class–without prior permission from the instructor–it will be counted as an absence.

Students remain responsible for any missed work from excused or unexcused absences. Immediately following an absence, students should contact the instructor to obtain missed assignments or lecture notes and to confirm new deadlines or due dates. Extensions or other accommodations are at the discretion of the instructor.

Automatically excused absences normally may not be used for quiz, exam or presentation days. Using an excused absence for a quiz, exam or presentation, such as in the case of sudden illness or other emergency, is at the discretion of the instructor.

In the case of prolonged illness, family emergencies, or other unforeseen serious issues, the student should contact the instructor to arrange for accommodation. Accommodation may also be made for essential professional or career-related events or opportunities. Additionally, students who need accommodations for religious observations should provide advanced notice to instructors and student athletes should

provide Travel Request Letters. All accommodations remain at the discretion of the instructor, and appropriate documentation may be required.

Unless students provide an accommodation letter from USC's Office of Student Accessibility Services (OSAS) or a letter from IYA Student Services detailing visa or travel restrictions, attendance, and active participation is expected in the classroom. Any student with such accommodations should submit their accommodation document to the instructor as soon as possible to discuss appropriate accommodations.

Students who are experiencing illness should not attend class. Please inform the instructor in advance of any class sessions that you cannot attend for medical reasons. All lectures will be recorded and available through Blackboard.

Iovine and Young Hall Cleanout
The Academy is unable to store student projects and materials beyond the end of the semester. Students must remove all projects and personal materials from the Creators Studio, lockers/locker room, and other classrooms by the end of each semester. **All projects and materials left in Iovine and Young Hall will be discarded the day after final exams end. No exceptions.**

Classroom Norms

Course and classroom agreements will be shared and collaborated on at the first course meeting.

Zoom Etiquette

Should the course need to move to zoom, cameras on should remain on during classroom discussions and collaborative work. Please treat these online interactions with the same courtesy as considered for in-class room attendance and engagement.

Course Content Distribution and Synchronous Session Recordings Policies
USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. (Living our Unifying Values: The USC Student Handbook, page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. (Living our Unifying Values: The USC Student Handbook, page 13).

USC Learning Experience Evaluations

All students enrolled in the course are asked to complete the summary evaluation of the course. Feedback is welcomed and encouraged.

Course Schedule

Deliverables Outline

(subject to change as needed)
* Project grading criteria are shared for each assignment, and distributed as rubrics. We will go over deliverable rubric in class.
**Each project assignment requires drive submission AND a corresponding URL submission to Blackboard.
***Grades and written feedback received via Blackboard.

1: Market Scan _ Project _ 250 Points

Project **1**_External Market Scan Presentation _ **WRITING + MAKER Activity; Group**

2: Research _ Project _ 300 Points

Project **2a**_Research Documentation & Presentation _ **WRITING + MAKER Activity; Group _ 150 Points**
Project **2b**_Research Documentation & Presentation _ **WRITING + MAKER Activity; Group _ 150 Points**

3: FINAL PROJECT: "Project **3**" _ 350 Points

Project **3a**_ Ideation + Selection _**PROCESS Activity, Final Team Groups _ 50 Points**
Project **3b**_ Implementation & Building a Brand _**PROCESS Activity, Final Team Groups _ 50 Points**
Project **3c**_Evaluation _**PROCESS Activity, Final Team Groups _ 50 Points**

Project **3d**_Final Presentation and Documentation _**PROCESS Activity, Final Team Groups _ 200 Points**
    All final Project submissions *due the morning of the Final Class date*.
    All final materials, including team and self-evaluations, due to class Google Drive
    within 24 HRS of final exam time. **Post final URL of drive materials to Blackboard.*
    For the date and time of the final for this class, consult the USC *Schedule of Classes*

5: CLASS PARTICIPATION _ 100 Points

Class participation grade is based on your engagement during class discussions, the constructive critique and evaluation of peer work, and team engagement. You are encouraged to share relevant examples of product design history and design methodology, drawing from your everyday life and lived experiences.

IYH Innovation Space & 3rd Floor:
Weekly Schedule
(subject to change as needed

INTRODUCTION + EXTERNAL MARKET SCAN

1: Introduction + Innovation Space
Friday, January 12
Project kick-off
>P1_Market Scan; kick-off

2: Investigate & Define
Friday, January 19
Research & Analysis
1-on-1 Team Check-ins
>P1_ Market Scan; con't

3: Investigate & Define
Friday, January 26
P1_Presentation & Share Out DUE
>P2_Research; kick-off P2a

RESEARCH & COMMUNITY

4: What do we want? What do we need?
Friday, February 2
Round Robin
>P2_ Research; con't

5: Ethnographic Research
Friday, February 9
NO CLASS – INDEPENDENT WORK TIME
>P2a_ Research; con't

6: Community Research
Friday, February 16
P2a_Presentation & Share Out DUE
>P2b_ Research; kick-off P2b

7: Industry Research
Friday, February 23
Activities & User Experience
1-1 Team Check-ins
>P2b_ Research; con't

8: Analysis & Synthesis
Friday, March 1
1-1 Team Check-ins
>P2b_ Research; con't

9: Share Out of Research & Analysis

Friday, March 8

       P2_ Research Presentation & Share Out DUE

       >*nada*

Friday, March 15

NO CLASS – Spring Break

CONCEPT & PROPOSAL

10: Installation Proposal

Friday, March 22

       Kick-off & Installation Planning

       >P3_Proposal; kick-off

11: Installation Proposal

Friday, March 29

       P3a_ Share Out DUE

       Concept & Implementation

       1-1 Team Check-ins

       >P3_ Proposal; con't

12: Installation Proposal

Friday, April 5

       P3b_ Presentation & Share Out DUE

       Concept & Implementation

       >P3_ Proposal; con't

13: Installation Proposal

Friday, April 12

       P3c_ Share Out DUE

       Concept & Implementation

       1-1 Team Check-ins

       >P3_ Proposal; con't

14: Installation Proposal

Friday, April 19

       Concept & Implementation

       1-1 Team Check-ins

       >P3_ Proposal; con't

15: Installation Proposal Presentation (Final Class)

Friday, April 26

       P3d_Presentation & Documentation DUE

       *Course Evaluations

     All Deliverables and Documentation completed, and Group/Team/Self Evaluations Due

     All submissions **due 10 am on the Final Class date.**

     All final materials, including team and self-evaluation updates due to the Google Drive.

     *Be sure to post final URL of drive materials to Blackboard for complete submission.

Recommended Readings and Resources
(some digital versions are available)

The History, Theory and Practice of Product Design by Bernhard Burdek, Birkhauser
Designing Interactions, Bill Moggridge, MIT Press
A Primer of Visual Literacy by Donis A. Donis, MIT Press
Design in Context by Penny Sparke, Chartwell Books, Inc.
Design History: Understanding Theory and Method by *Kjetil Fallan,* Berg Publishers
The Geometry of Design by Kimberly Elam, Princeton Architectural Press
The Art of Innovation: Lessons in Creativity by Tom Kelley, by Crown Business
The Power of Limits: Proportional Harmonies in Nature, Art & Architecture by Gyorgy Doczi,
Shambhala Boulder & London
Bauhaus by Frank Whitford, Thames & Hudson
Industrial Design, John Heskett, Thames & Hudson
Principles of two-Dimensional Design and three-Dimensional Design by Wucius Wong,
Van Nostrand Reinhold
Art Deco Complete: The Definitive Guide to the Decorative Arts of the 1920s and 1930s,
by Alastair Duncan, Harry N. Abrams
*Human-Centered Design Toolkit: An Open-Source Toolkit to Inspire New Solutions in the
Developing World* by IDEO, IDEO Press
Graphic Design Theory: Readings from the Field edited by Helen Armstrong, foreword by Ellen Lupton
Design Paradigms: A Sourcebook for Creative Visualization by Warren K. Wake, John Wiley & Sons, Inc.
HCD Toolkit by IDEO: https://www.ideo.com/post/design-kit
Stanford d.School Bootcamp: https://dschool.stanford.edu/
HABI Education Labs Framework: http://habieducationlab.org/design/
Design Thinking Handbook: https://www.designbetter.co/design-thinking/why-we-need-design-thinking
IDEO Shopping Cart Project. https://www.youtube.com/watch?v=M66ZU2PCIcM
Innovation Management articles: http://www.innovationmanagement.se/latest-articles/
Jeremy Alexis: What is Problem Framing in Design? https://vimeo.com/6180364
https://vimeo.com/groups/iitdesigncommunity/videos/21770257
What fuels great design (and why most startups don't do it),
https://library.gv.com/what-fuels-great-design-and-why-most-startups-don-t-do-it-a8dd2c4f5cb4
Getting People to Talk: An Ethnography & Interviewing Primer: https://vimeo.com/1269848
Going Deeper, Seeing Further: Enhancing ethnographic interpretations.
http://5a5f89b8e10a225a44ac-
ccbed124c38c4f7a3066210c073e7d55.r9.cf1.rackcdn.com/files/pdfs/news/jar_2006.pdf
Complete Beginner's Guide to UX Research,
http://www.uxbooth.com/articles/complete-beginners-guide-to-design-research/
Needfinding: The why and how of uncovering people's needs. Dev Patnaik.
http://www.paulos.net/teaching/2011/BID/readings/needfinding.pdf
A Beginner's Guide to Finding User Needs. Jan Dittrich. Read the 'Analysis'
section only. https://jdittrich.github.io/userNeedResearchBook/#toc53
Design Research: From Interview to Insight Part 1 Summarizing the Interview:
https://medium.com/design-research-methods/design-research-from-interview-to-insight-part-one-
summarising-the-interview-dceee9ba0969
Design Research: From Interview to Insight Part 2, Synthesizing Insight:
https://medium.com/design-research-methods/design-research-from-interview-to-insight-f6957b37c698
Case Study: How to use empathy to create products people love. Start at 25m20s
through end. https://vimeo.com/126976733#t=1520s
"The Importance of Synthesis during the design process." Jon Kolko
http://www.jonkolko.com/writingInfoArchDesignStrategy.php
Mental Models: Digging beyond user preferences:
https://www.youtube.com/watch?v=M4AsxNg9nNU
Abductive Thinking and Sensemaking: The Drivers of Design Synthesis. Jon Kolko
http://www.jonkolko.com/writingAbductiveThinking.php

Statement on Academic Conduct and Support Systems

Academic Integrity

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the USC Student Handbook. All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity's website, and university policies on Research and Scholarship Misconduct.

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

Please ask me if you are unsure about what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

Collaboration - In this class, you are expected to submit work that demonstrates your individual mastery of the course concepts while working in groups and independently.

Policy for the use of AI Generators

In this course, I encourage you to use artificial intelligence (AI)-powered programs to help you with assignments that indicate the permitted use of AI. You should also be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses; thus they are not yet prepared to produce text that meets the standards of this course. To adhere to our university values, you must cite any AI-generated material (e.g., text, images, etc.) included or referenced in your work and provide the prompts used to generate the content. Using an AI tool to generate content without proper attribution will be treated as plagiarism and reported to the Office of Academic Integrity. Please review the instructions in each assignment for more details on how and when to use AI Generators for your submissions.

Students must cite or credit AI-generated material when shared as part of a deliverable. (USC Libraries AI Generators Citation Guidance)

Students will be held accountable for AI's tendency toward hallucination (i.e., deceptive data) and for the use of iconography and cultural context when generating visual assets.

Consider how you, as student, can use and explore AI as an effective learning tool, rather than a content creator for course assignments, both visual and written material.

AI Generators should not be the authors of your final research papers and visual assets in this course. They may be used in support of developing your content. Be clear about the use of these tools as you draft and document your process materials.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

Counseling and Mental Health - *(213) 740-9355 – 24/7 on call*
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

988 Suicide and Crisis Lifeline - *988 for both calls and text messages – 24/7 on call*
The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - *(213) 740-9355(WELL) – 24/7 on call*
Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - *(213) 740-5086*
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - *(213) 740-5086 or (213) 821-8298*
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - *(213) 740-0776*
OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - *(213) 740-0411*
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - *(213) 740-2101*
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - *UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - *UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call*
Non-emergency assistance or information.

Office of the Ombuds - *(213) 821-9556 (UPC) / (323-442-0382 (HSC)*
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - *(323) 442-2850 or* otfp@med.usc.edu
Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.